

SEEN IN THE WASHINGTON SHOPS.

Winter coat suits may be undecided as to length, hats may be fickle as to fashion, but the topcoats are fixed in three dimensions—they are higher, longer, fuller than ever. Wonderful coats they are, with their great protecting collars and thick soft folds of rich material—material with a lovely moss-like nap, such as chenille cloth, duvetyne and domino gloveskin.

The new colors are several tones of green and Bordeaux beige, African brown and shades of blue-gray. A coat answering all the season's requirements was sketched at a local shop. It is made of velvet gloveskin material, the very thick soft kind, in a shade of African brown, stitched with silk in a lighter shade. The most important feature of this coat is the huge, enveloping collar, fastened up to the chin and covering the shoulders like a miniature cape. Rows of silk stitching are used to trim collar, flaring cuffs and at the sides, to suggest a panel front. The fullness is belted in at the waist line with two rows of shirring at the sides to make it flare. The lining is of the new soft printed silk in a soft design.

The linings are surprisingly artistic. One may be as somber as one pleases to the outside world, but there is a subtle

lar patches of Bulgarian embroidery to add an attractive bit of color. The new sleeves are worthy of note—broad in effect, full to the elbow and held in at the wrist with a tight cuff of the material. Demure collar, cuffs and a single button of sealskin complete the coat. The skirt is gathered into a yoke and trimmed with buttons. Other cloth suits not so elaborate are made

NEW FRENCH STYLES OF THE SEASON.

BY ANNE BITTENHOUSE.

NEW YORK, November 1.—There is no doubt of the fact that the French designers have sent us this year a great many of those frocks in which "one may look like a lady." The era of exaggeration, of the bizarre in dress of distortion of line and clashing of raw color on raw color, is definitely past—for the nonce. An era of gorgeousness, at least in evening gowns, has taken its place, but the gorgeousness is that of the regality of an imperial court, and not that of grand opera, or some gigantic stage spectacle. It is a restrained, dignified sort of magnificence, not the reckless, lavish abandon to the sense-stimulation of color and the lure of eccentric form which followed the introduction of the fantasies of Bakst to the occidental world.

Most of the new clothes are works of art in the sense in which the layman always understands that phrase. That is to say, one can see at a glance that a gigantic labor has been expended upon them. No interpretation of a trade catch word causes the artist himself so much unavailing irritation as this one. In vain he quotes Whistler's dictum that a "work of art" is only art when it bears no appearance

their lives. French workwomen have stitched their anxieties, their fears for the living and their prayers for the dead into the models which they have sent to other happier women to wear. Perhaps that thought is too depressing. Note that the skirt has not the plaits which confine its fashionable fullness concentrated at the sides, for this is a popular plan for managing the material. The ample, yet graceful sleeves are of gray chiffon.

LITTLE STORIES FOR BEDTIME

BY THORNTON W. BURGESS.
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Lightfoot in Strange Surroundings.

When the door of Farmer Brown's was closed Lightfoot the Deer for the first time realized what it means to be a prisoner. Never before in all his life had he known so much as a minute when he was not free to go and come as he pleased. Never before in all his life had he been inside four walls. A sudden great terror filled his heart, a different terror from that with which he had run from those savage dogs; a different terror from that with which he had outwitted the hunters with their terrible guns. Then his terror was not wholly helpless. There was a chance to use his wits. He could at least try.

But now he was helpless. There was nothing he could do but walk round and round and realize more and more how very helpless he was. He couldn't run away. He couldn't even try. He couldn't fight because there was no one to fight. And this feeling that he could do nothing, just nothing at all, was terrible. All he could do was to wait and wonder what would happen next. Would Farmer Brown's boy come with a terrible gun and shoot him? Lightfoot shivered at the thought.

But nothing of the kind happened. By and by the door opened ever so little and Farmer Brown and Farmer Brown's boy peeped in. "Isn't he handsome?" said Farmer Brown's boy. Farmer Brown nodded.

"I think you had better get him a drink," said he. "I guess he must be pretty dry after that long run. For I suspect that those dogs must have chased him a good deal of the night to have tired him out so."

"I hadn't thought of that," exclaimed Farmer Brown's boy. "Of course, he's thirsty. It always makes one thirsty to run. I'll get a pail of water and I'll get some clover hay. We'll make him as comfortable as we can. There is plenty of straw in there for him to lie down on if he wants to."

"You may bring a little salt, too," added Farmer Brown. "You know deer are very fond of salt. They are as fond of salt as small boys are of candy. I've known hunters to put salt out in the woods where the deer would find it and then hide near it and shoot them when they came to it. That is against the law now, but it wasn't when I was a boy, and there were men who were quite mean and unfair enough to do it."

"I'm glad that it is against the law now," said Farmer Brown's boy, as he hurried away.

All this time Lightfoot had stood backed up in a corner of the shed as far from them as he could get, a great fear clutching at his heart as he realized more than ever how helpless he was. If he had understood what was being said a great load would have been lifted from his mind. But, of course, he didn't understand and so he didn't know whether these two men were his friends or enemies, and he had suffered so much fright from hunters that he suspected all men as enemies.

Presently Farmer Brown's boy returned with a pail of water which he put inside the cowshed. Then he brought a pile of sweet clover hay and a box in which was a lump of salt. After this he closed the door and Lightfoot was alone. For some time Lightfoot stood where he was watching that door suspiciously. But the door remained closed and slowly Lightfoot advanced toward the pail of water, for he was very, very thirsty. In fact, his throat fairly smarted because it was so dry. How

good that water was! It was cool and clear and refreshing. He drank every drop. It not only made him feel better in body, but also in mind. Surely these men creatures would not bring him water and food if they meant him harm. He nibbled at the sweet clover hay. It tasted as good as it smelled. For the time being he forgot where he was, forgot that he was a prisoner, and



BY AND BY THE DOOR OPENED EVER SO LITTLE AND FARMER BROWN PEEPED IN.

ate until he was satisfied. Then he found the lump of salt and licked this. After this he laid down on a bed of straw, for he was very, very tired. And in spite of his strange surroundings a feeling of peace and security stole over Lightfoot. Somehow he felt safe, a feeling he had not known for many days, and it was good even though he were a prisoner.

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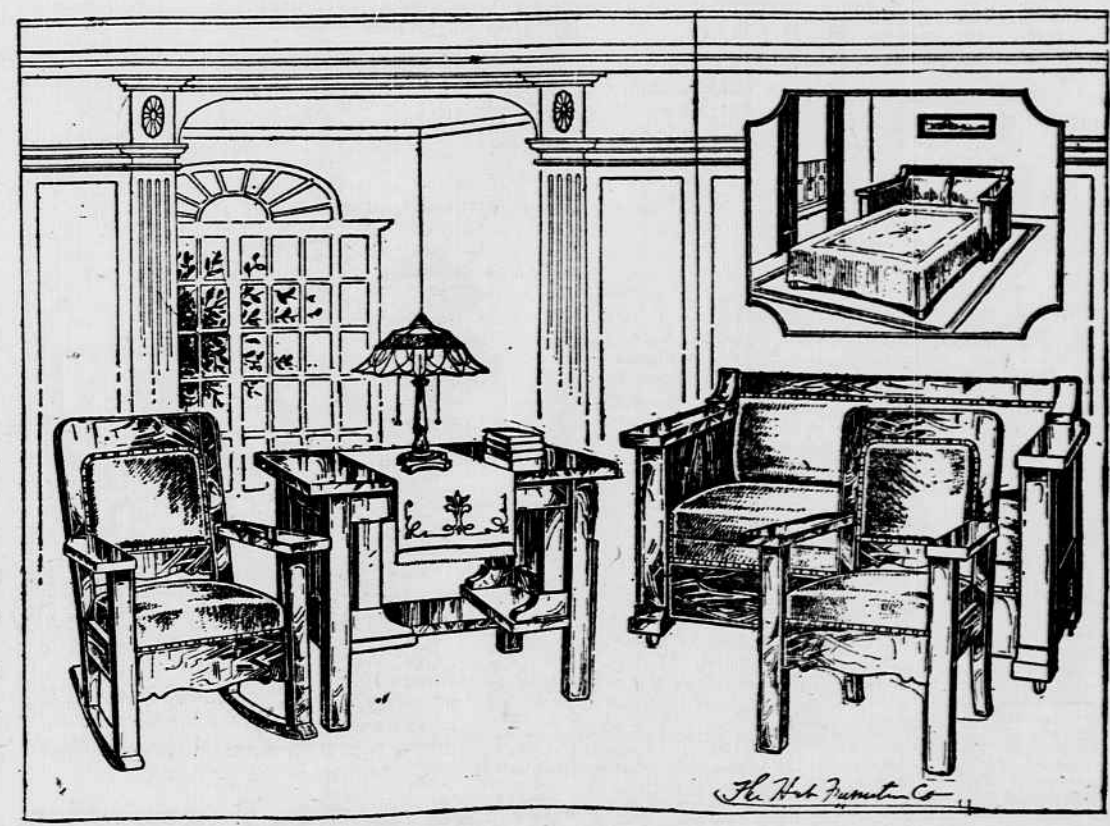
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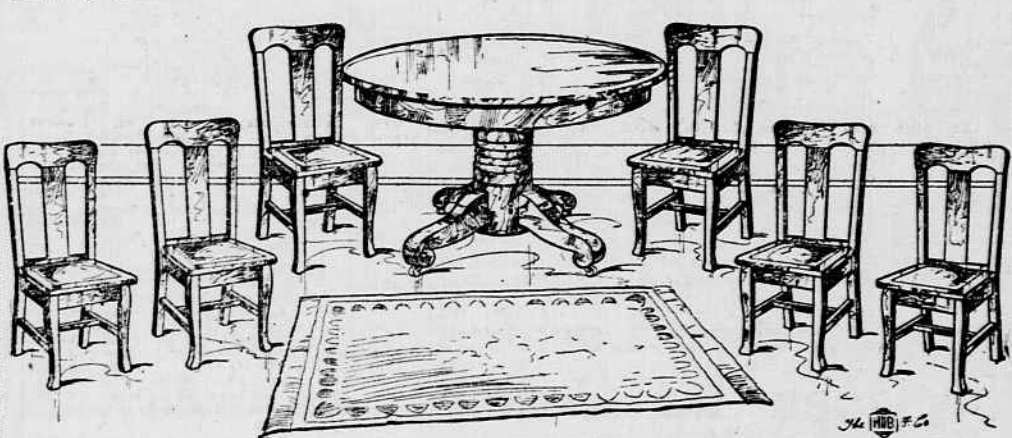
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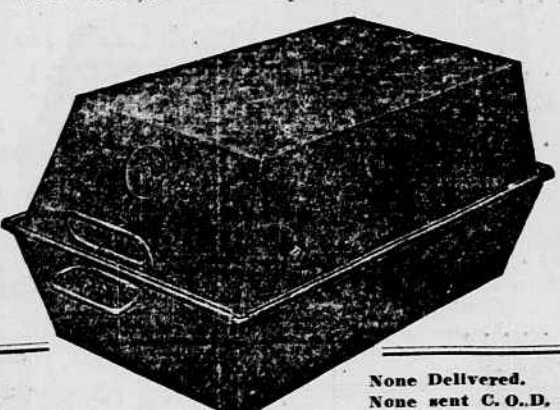
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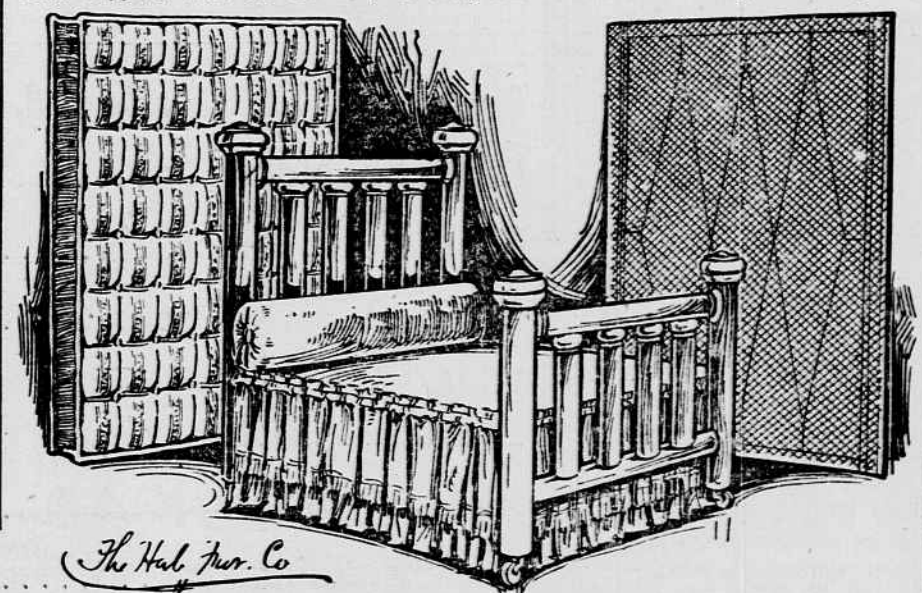
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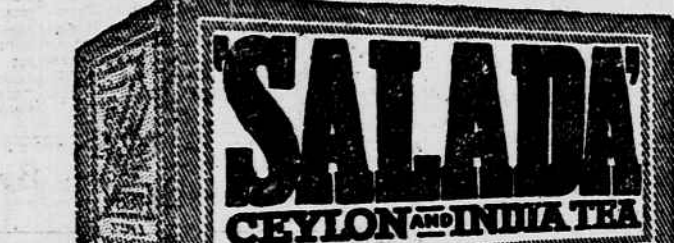
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ONE OF THE NEW COAT SUITS WITH A TRIMMING OF SEALSKIN.

requirements was sketched at a local shop. It is made of velvet gloveskin material, the very thick soft kind, in a shade of African brown, stitched with silk in a lighter shade. The most important feature of this coat is the huge, enveloping collar, fastened up to the chin and covering the shoulders like a miniature cape. Rows of silk stitching are used to trim collar, flaring cuffs and at the sides, to suggest a panel front. The fullness is belted in at the waist line with two rows of shirring at the sides to make it flare. The lining is of the new soft printed silk in a soft design.

The linings are surprisingly artistic. One may be as somber as one pleases to the outside world, but there is a subtle



SMART BROWN GLOVESKIN TOP COAT.

assurance in knowing one may reveal, upon occasion, a gay lining.

Another coat seen was of gray glaze suede. This material is quite new, resembling a soft, unfinished leather. Extremely attractive in design, falling in plaits from shoulder to hem and belted at the waist line, the belt fastened with a large pearl buckle. Collar and



WOOLEN, SKATING SET.

suits of moleskin were large, of course, and there was a lining of soft pearly-gray silk.

Next to the top coat the coat suit is a woman's best friend for all daytime occasions, especially if one's wardrobe must be carefully planned. Only youth and slenderness could wear this rather formal coat suit of dark-brown duvetyne with its lavish trimming of sealskin. It is distinctively empire in effect until it reaches the high "nipped in" waist line, when it becomes very modern, and proves it by flaring almost to the hem of the skirt. Finished with a band of sealskin at each side of the panel front there are rows of shirring and two triangu-